



Eddie Hillel and Gail Johnson wheel in the first signs of the McGill Community Festival, which is scheduled to run from October 30 until November 3. Check timetable for events.

Salaried students move to reorganize

by Malcolm Guy

Tired of providing the university with cheap labour, teaching assistants (TAs) from 11 university departments met last Friday to organize a push for substantially increased salaries.

For the last three years the over 800 TAs have been denied salary increases and a cost-of-living allowance.

The participants recognized that the salaries of TAs has fallen drastically behind other university, non-unionized employees and teachers whose salaries have risen by about 44 percent since 1972.

At the moment TAs receive an average of less than \$2,200 a year for 14 hours work a week, which is below the poverty-line for cities the size of Montreal. Also the TAs have no contract, no fringe benefits, no job security, no holiday pay and in many instances have to pay tuition and student activity fees.

Pierre Paquette, a TA in the Economics Department, and one of the organizers of Friday's meeting points to the Graduate Assistants' Association (GAA) at the University of Toronto as an example of what can be accomplished if TAs organize.

The GAA was certified by the Ontario Labour Relations Board in 1974 as the official bargaining agent for all graduate students at the UofT in negotiations with the administration. Paquette said it has significantly improved the salaries and working conditions of its members.

He said the McGill TAs agreed that the first step to better salaries is the revitaliza-

tion of the McGill Teaching Assistants' Association (MTAA). The MTAA was formed two years ago in the Arts faculty to protest cutbacks and increased work loads and demand increased wages.

Due to pressure from the MTAA the administration set up a special senate committee in February 1974 to look into remuneration and conditions of TAs across the university.

Pat Bolland, a member of that senate committee said that unfortunately the group has done "nothing" since it began. Bolland said all it succeeded in doing was putting an end to the MTAA.

A constitution to the reborn MTAA was outlined at Friday's meeting and Paquette said delegates are to be elected from each university department to the MTAA's coordinating committee. This committee will then formulate a common student salary contract.

Bolland stressed that budgets for TAs are assigned centrally by the administration and only by making demands on the central administration can the present situation be effectively changed. "This means concerted action by TAs right across the university in all faculties through the MTAA", he said.

Paquette said the next meeting is to be held this Friday, October 24 and all University TAs and other salaried students are urged to attend, especially those from departments not yet having elected representatives to the MTAA coordinating committee.

Eight women complain; Library molester quits

by Michel LeDonna

A McGill woman student claims she was "sexually attacked" on the fifth floor of the McLennan Library last week by a University maintenance man.

The maintenance man resigned several days after the incident. The woman, who prefers anonymity for fear of retaliation, said the man made sexual overtures to her on a Sunday evening, at a time when there were no witnesses.

"He just came out of the ladies' room and he pointed to the ground, and then he put his hands on my reproductive organs," the woman said.

She then "charged down the stairs" and reported what happened to the security guard on duty, J.K. Adams. Adams, according to the woman, told her that, "You're the second one this evening."

"I told him I wanted the maintenance man out of the building", said the woman, "but he said the union was too strong for that. He also said I was the eighth person he did that to."

Adams at first refused to comment because of security regulations, but admitted that the woman had reported the alleged attempt to him and he then notified the security office.

"To me", continued Adams, "he's an excellent worker... Of course, there is always the union." Adams said that the maintenance man is not a regular worker in the library, but rather one of the extra people put there on Sundays when the regular library staff is off.

The woman later pressed charges with the university's security office, headed by John Riendeau, to have the maintenance man removed. She claimed that, if after Riendeau spoke to the man, he wouldn't resign,

she would press legal charges against him. According to Riendeau the outcome of this would have been doubtful, since it is a case of one person's word against another's.

Riendeau emphatically stated that "He (the maintenance worker) resigned completely on his own accord... As far as the record shows, he hasn't got a black spot on his report with this employer."

Riendeau also admitted that two girls came to him about problems in the McLennan Library.

"One girl refused to identify herself to us at all, so that we didn't really check into the case. The second gave only a confidential report. She said she would refuse to go to court, but asked me to try to get the man to resign," said Riendeau. The maintenance man has been unavailable for comment.

Library Science students claim poor course quality

by Ted Wakefield

According to a Library Science student at McGill, courses at McGill's Graduate School of Library Science, especially fundamental courses, are taught unprofessionally and have "embarrassingly low standards". The second year student, who asked to remain unnamed, was very critical of the school's present structure and was not optimistic for the future.

"These are not new problems," she told the Daily early this week, "they are the same problems that existed five years ago."

Her main attack centered on the inferior quality of both course material and instructors in cataloguing and reference courses in MLS year one. These courses are comparable to anatomy courses in Medicine and require a full understanding by the student.

She explained that an official accreditation team from the American and Canadian Library Association visited McGill last year and, although the school was okayed, several important recommendations were made to update it. None of these, the source claimed, have been seriously acted upon, and even the initial "tokenism" is beginning to fold.

It seems also that students' interests have been sadly neglected up until last year.

Before that time there were no students on the Curriculum committee; there are now two, one from each year of the programme. The student noted, however, that the effectiveness of the students has been greatly hindered by the Administration's failure to inform the students of the times of the meetings.

This year the Administration is chiefly occupied in selecting replacements for the current director of the school, who is resigning at the end of this academic year, as well as for the four instructors recently fired.

"The only hope for the school is if the next director is from outside the college," the source commented, "otherwise the replacement will just be another of the same group, patting themselves on the back."

If this happens, she foresees a gloomy future, when students will be forced by the Administration into accepting minor changes of a structure which she claims many feel is due for a complete overhaul.

Jane Aitkens, class president of MLS I, did not share the others' concern about the curriculum, and, except for an insignificant time-tabling conflict, had few complaints. However, she said the first curriculum committee meeting is yet to be held, and only then

will she be fully aware of student dissatisfaction.

W.F. Hirschfeld, dean of Graduate Studies at McGill, admitted that many of the MLS students' complaints have been directed his way in the past year, but defended the Administration, saying, "I'm satisfied corrective steps have been taken and are still being taken. I have an understanding with the staff of the School, who are working very hard on hiring next year's staff. The changes are not finished yet, so at this stage, I think it's a bit early for me to comment."

Daily Editorial meeting

The Board will meet this afternoon at 3 pm in the Daily office to discuss the week's business—all staff members invited to attend

And tomorrow...

The Staff meeting—all staffers strongly encouraged to attend, in fact if you want to attend the

Banquet...

Afterwards, you have to attend. For more info come to the Office tonight.

DAILY PHOTOGS

All Daily photographers are urged to attend Thursday's staff meeting at 5 pm. You are also invited to attend the free banquet afterwards.

today

Cyan Line:
McGill's literary magazine, now has openings for new staff members. All interested invited to attend our meeting: ELA office, basement of the Arts Bldg., 4:00 pm.

Library Workshops:
Today's topic is Periodicals. Meet at Redpath Undergraduate Library Info/Reference Desk, 3:00 pm.

Players Club Workshop:
Costume Workshop 7:30 pm in Players' Theatre. For further information call Players.

Committee for Research on Para-Literature:
invites you to its first meeting of the academic year. Speaker and topic: Dr. Robert M. Philmus (Concordia U.): "Science Fiction: Definitions of and Approaches to a Genre", 8 pm in the Arts Council Room. Everyone welcome.

Lecture Series:
Chabad House, 3429 Peel St. presents lecture 1:00-1:40 pm on "Basic Commitment of Judaism" by Rabbi Glick.

Debating Union:
More practice in public speaking and team debating. Help the Princeton-bound teams come up with something good. All interested in taking on a project in the Speakers' Program please drop in or leave a

message. Union B42, 7:30 pm.

Symposium on the Holocaust:
The Jewish Experience in WWII. Runs through to tomorrow night. Today: 12 Noon Film "Warsaw Ghetto (BBC Documentary) followed by discussion with Paul Trepman. 2:00 pm Films "Hangman" (17 min.) an animated parable on a town's response to social evil. "Joseph Shultz" (15 min.) one German soldier's refusal to follow orders. "Memorandum" (35) documentary of the return of Bergen-Belsen survivors to the camps 20 years after their liberation. Discussion following. 4:00 pm Films Repeat of 2 pm. 8:00 pm Lecture John Pehle: "US Response to the Jewish Question in WWII" At Redpath Hall. For info: call McGill Hillel-845-9171.

Curling Club:
Come one, come all to the general meeting in Currie Gym G-20 4-6 pm. Films to be shown are Brier 75 & Lassie 74 & maybe more. Only 10 days left till the first draw. Novice curlers welcome. Call Rich 672-7092 for info.

Anthropology Students Association:
Prof. M. Bisson will begin the El Cheapo Speakers Program with "Trial and Tribulations of an Archaeologist", 12 noon, Leacock 738.

McGill Christian Fellowship:
Interested in reading other people's mail? Come join us for our weekly Bible study as we continue with Paul's second letter to Timothy. At 1 pm in the Newman Centre, 3484 Peel St.

Film Society:
Village of the Damned 8pm in FDAA. 50 cents admission.

Italian Students' Society:
Important general meeting. New members of the executive will be formally introduced and co-ordination of the next activity takes place. All invited. 2 pm, Union 327. Refreshments served.

East Asian Studies Association:
The Association would like to remind all members of the informal reception for the Academic Delegation from the People's Republic of China at 4 pm in Royal Victoria College, West Lounge.

McGill Outing Club:
We are running an intermediate and advanced hiking trip to the Adirondacks this weekend. Approximate cost is \$8.00. Sign up today in Union 416. Space is limited.

Ukrainian Discussion Club:
Will not be meeting this week.

McGill Players:
Present The Missing Link or Three Lost Years?, a one-act comedy by Allison Rowley, today through Friday at 1:10 pm in the Players Theatre, third floor Union. Free admission.

You want to change the system.

But you don't think you have the bucks.

The system in question is your present stereo.

What's happened is that you've developed a more discriminating ear.

What once sounded terrific suddenly doesn't sound so hot.

And what never sounded like the sibilance way behind the rhythm guitar—is now a veritable pain in the cochlea.

You're ready to upgrade. But your worry is that moving from stereo to true high fidelity is awfully expensive.

Well, it can be. But it doesn't have to be.

Hitachi has just brought a new line of equipment into Canada.

Good-looking, contemporary, high quality, high fidelity.

With specs you'd expect to find at a much higher price.

The name of this new line is Lo-D, the result of over three years research that speci-

fically focused on the listener and his needs. (What is the range of his hearing? Is he capable of catching the lowest and highest notes? Or is he limited to the middle range?)

Hitachi scientists measured these individual listening reactions by testing over 5000 people in Hitachi's sound labs. Then, the results were mathematically tabulated and converted into a unique Sound Design chart.

Called ESP for its investigation of Emotion, Sensation and Physical Characteristics, the Hitachi hi-fi report was the genesis of Lo-D.



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SR-802 AM/FM Stereo Receiver w/ OCL
Circuitry 50 Wx2 @ 8 ohms
(20-20,000 Hz, 0.5% THD)

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Stereo Cassette Deck
w/ 3 Head Performance,
Dolby® Off-tape
monitoring, S/Nw/Dolby:
63 dB Wow and Flutter; 0.05% (WRMS)

HITACHI

*DOLBY is a trade mark of Dolby Laboratories, Inc.

letters

Gert's gets their goat

To the Daily:

As regular paying customers at Gertrude's we think it's about time they paid a little attention to us. Despite the downhill slide in the quality of Gertrude's as a university pub, two recent incidents have really gotten the ball rolling! We're fed up!

Last Thursday night after paying for our last round, we decided to dance to the songs we had selected on the juke box. When we returned to the table, though, we discovered that not only our drinks but those belonging to the people sitting at tables near ours had been confiscated. Our coats and purses were scattered at various tables and our chairs had been stacked. May we suggest that Gertrude's extraordinarily efficient staff use their speed in bringing drinks rather than taking them away from the table.

The second incident really put the match to the powder keg. The following night, we approached the disc jockey to request music by several popular groups including Rolling Stones, Doobie Brothers, BTO, and Stevie Wonder. Not one of these groups was included in his limited record collection. While talking to the DJ we were advised that if "disco" type music didn't appeal to us, our money would be better spent elsewhere. Barring this, perhaps it would be easier for the disc jockey to move back downtown, rather than moving the downtown atmosphere into Gertrude's. Shape up, Gert's, or ship out!

Jane Coady, U2

Maureen Clare

Joanne Senecal, U2

MaryAnne O'Neill, U2

MCGILL DAILY

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McGill community hasn't bled enough yet...

by Audrey Stone

The 26th annual McGill Blood Drive is in desperate need of a transfusion in the Union Ballroom this week. It requires 2500 pints of blood to save its life which you, the students of McGill, can provide with less than half an hour of your time.

The Blood Drive's co-chairmen are Larry Cohler and Richard Kunzelman; the Students' Society provided \$1,000 in funds which is being used for publicity. Registered nurses

from the Red Cross are taking blood and student volunteers are acting as aides, giving moral support, helping with dressing and generally keeping the Drive running smoothly.

Kunzelman stated that support on Monday and Tuesday was slow. The Drive took in only 213 pints on Monday and 362 pints on Tuesday. 500 pints a day is the goal.

Larry Cohler attributes the poor turnout to the general lack of knowledge about the drive, mostly due to organizational

problems with the Students' Society. Cohler claims that an application for funds was submitted last May and was not approved until late August, leaving very little time to organize a strong publicity campaign. Aside from the time shortage, there was a money shortage, and no phones or offices were provided to help coordinate the Drive.

Despite the problems the Drive has been having, Kunzelman stressed the generosity and cooperation received from

the Montreal community. Enough donations were given to enable one Blood Drive prize to be given away per hour. The grand prize of the Blood Drive is a king-size water bed which is being used as a rest bed all this week in the Ballroom.

"We want the students to realize how simple it really is to give blood," stated Kunzelman. It takes less than half an hour and anyone over eighteen years of age is eligible. We'll test and type your blood and then take a pint."

Several students commented while recovering with free coffee that "it only took twenty minutes and it didn't hurt a bit." Kunzelman said that the blood is first taken to the Sherbrooke St. East Red Cross Clinic to eventually be used for all of Southern Quebec. He explained that in addition to needing fresh blood for trans-

fusions, there is a large demand for blood to manufacture blood products.

There is a steadily increasing need for blood, while unfortunately there is a serious shortage of donors. Co-chairman Cohler commented, "Help! We need all of the support from McGill students that we can get."

Today there will be an interfraternity and sorority blood giving challenge (which organization can give the most blood), in addition to an inter-residence competition.

The Drive will remain open until 9 pm tonight and from 6 pm until 9 pm there will be a shuttle transportation service between the Union and Bishop Mountain Hall. The van will be leaving from Bishop Mountain Hall at 6 pm and making trips every fifteen minutes.

Haridy trial:

Witness lied; charge dropped

by Rory Clarke

Ismail Haridy said yesterday that his case was thrown out of court because the prosecution's chief witness, Therese Couture, admitted she had been lying. She claimed "the police had asked me to do so".

Haridy is a twenty-five year old teaching assistant at Dawson College who immigrated to Canada from Sudan in 1967. He had been accused of assaulting 42-year old Therese Couture.

The trial had been the culmination of a long series of events that started in July 1973, when Haridy called the police to arbitrate a dispute over a \$13.89 bill for a bowl of soup and a cup of tea. Since then, he has been subjected to much police harassment for various charges.

The most severe of these charges has been that he assaulted Therese Couture. For this charge, he was pulled out of his apartment in December of 1973 by police, who took him completely nude to the station

house. There he was placed in a cell and was refused food, water, and clothing. He was not brought before a judge until four days later, when he tried to hang himself. At this time, the arresting police officer said he had found Haridy walking on St. Catherine street completely nude.

Another date was set for November 19, 1974. On this date, Ismail appeared in court to face the assault charge. The arresting officer gave testimony that not only contradicted itself, but also contradicted the testimony of the chief prosecution witness, Therese Couture. At this trial, she was unable to identify him or to give his proper address. In addition Ismail had witnesses that could positively testify to his whereabouts the evening he was accused of committing the assaults.

The judge then stopped the proceedings and threw the case out of court. On December 1, 1974, two police delivered to

Ismail a subpoena to appear in court on the following January 9. The charge was for the assault of Therese Couture, the same charge that had been thrown out of court before. The trial was subsequently postponed until October 20, 1975.

Haridy said that at Monday's trial, Couture was confronted with a Bible to swear that she was telling the truth. At this point, he said, she started saying that she was a "good Catholic, not a liar" and she said that the "police had made her lie". "She kept asking me to forgive her, over and over again," recalled Haridy. "I have very mixed emotions about that, after remembering what I had gone through."

"This type of thing could happen to anyone," said Haridy. I'm going to bring charges against the police for the harassment they've given me. I was almost beaten and terrified to death by the police; I don't want what happened to me to happen to anyone else."

letters

Binik: gays sick in context
To the Daily:

Since Mr. Graftieux's letter of October 9 refers to comments I made during a lecture to Psychology 337A and to a conversation I had with him subsequently, I would like to set the record straight on what was said. First I did use the term "cure" to refer to some research concerning hormone treatments of homosexuality. In the context of my lecture this was an accurate use since the experimenters involved had adopted an illness model of homosexuality and thus were trying to "cure" it. Whether the illness model of homosexuality is an accurate one is a matter of controversy and I hope that Mr.

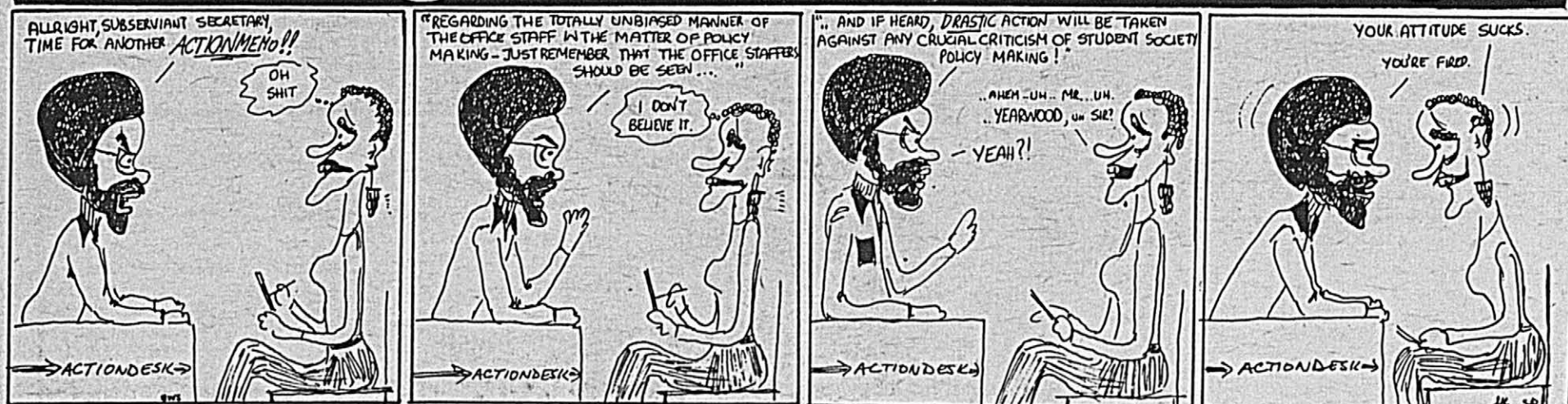
Graftieux would agree that not presenting all views and evidence is intellectually dishonest.

As far as my comments in private concerning the American Psychiatric Association's decision on homosexuality, I did speculate that the APA's decision was in part politically motivated since despite the fact that they changed their views on homosexuality they made no changes relating to any other form of sexual behaviour. The motivation for their decision, however, bears to relation necessarily to its truth value.

Irv Binik,
Department of Psychology

hits and guts

by giovanni gray



ARTS & SCIENCE UNDERGRADUATE SOCIETY

By-Election

Vote Thursday, October 23rd.

U3 REPRESENTATIVE



CATHY CALAFATIS

Where is the \$4.00 that the Arts and Science Undergraduate Society received from you?

I don't know but I "sure as hell" want to find out! I hope that part of it will take into consideration the following proposals:

- that priority should be given to associations and groups within McGill
- the budget of the ASUS should be published

- —subsidies for tutorial notes and services should be increased
- a course-guide evaluation scheme for arts and science courses should be developed

I Promise:

That if you ever approach me with any absurd ideas or opinions I will always listen with sincere sympathy and allow you to unload these heavy burdens you carry on your shoulders. Let's keep the channels open. Your vote will make the difference!



MARJORIE GRAHAM

The ASUS is essentially a representative body. It cannot perform as a representative body if the current practice of unpublished budgets, indiscriminate and unchecked allotments continues. Therefore, a reorganization is needed which includes:

PUBLICATION AND INVESTIGATION OF ASUS ACTIVITIES.

1. Publication
- A. Publication of ASUS budget.

B. Publications of recommendations for funds for each ASUS-supported organization to appear before the final budget decisions are made.

2. Investigation

A. Investigation of organizations requesting ASUS funds to assure their legitimacy as McGill-centered or -approved groups (to eliminate the practice of the ASUS funding non-McGill political movements).

B. A request for the financial statement of each organization from the previous year before the next request is approved.

U2 REPRESENTATIVE



MARC VILLENEUVE

INDUSTRIAL RELATIONS U2

Qualifications

Bilingual—so I'm better equipped to represent the interests of the francophone element in the Faculty of Arts & Science.

Bilingue—mieux équipé pour promouvoir les intérêts des francophones de la Faculté des Arts et Sciences. Energetic and interested.

Aside from performing my assigned duties as U2 representative, my idea is to closely scrutinize the allotment of money to all outlets, and to make sure it is used to the fullest interests of the student body. All superfluous expenditure should be eliminated, and I plan to propose a scheme where unused money is automatically credited to next year's budget, making possible a reduction in student fees as a result. I hope by this to set a precedent for policy in other institutions as well. Please vote!



JORDAN COHEN

Few arts and science students probably understand the nature of the position of class representative, as it appears difficult for one person to encompass the views of such a broad spectrum of students. For this reason very little attention is given to these positions. However, I feel it is both important and possible for the wishes of U2 to be expressed in the ASUS, independently of U1 and U3 students. I feel I can capably express these viewpoints.

As a member of the ASUS council, I will make it my duty to see that programs funded by the ASUS benefit arts and science students, and not various groups from off-campus, such as the United Farm Workers and various other people in the surrounding community who receive funds who are not even students at McGill. I will support any organization though whose goal is in the best interests of arts and science students.

On October 23 elect Jordan Cohen for U2 Representative of the Arts and Science Undergraduate Society.

SECRETARY



SUE TIERI

To be a functional organization, the ASUS must be an efficient, but more importantly, an effective society which is readily responsive to the needs of the student body. The key to a truly effective society is organization which is the essential responsibility of the secretary. This duty, I feel, entails keeping the student body duly informed of the activities of the ASUS and maintaining the flow of the

society's business and issues at hand through the proper channels for expedient action.

My goal as Secretary will be to strive towards making the ASUS an effective but more so, a representative society through organization and clearer lines of communication to, from and within the society. I personally will diligently work in conjunction with fellow officers towards the realization of perennial student needs in relation to campus-wide activities, better student information and full utilization of the Free Press as a communication media.



MARCEL MONGEON

Most arts and science students will probably wonder why a secretary is needed for a council that only seems to exist when it has elections. The answer to this is that nobody has taken the trouble to publicize meetings or publish minutes of these meetings. If elected, I would see to it that adequate publicity is given to these meetings and that their minutes are given to the 'Daily' and the 'Free Press' for publication. Hopefully in this way some more interest could be generated in what is happening.

In addition to the duties of Secretary I would consider myself a member at large. As such I would consider it my duty to make sure that all expenditures of the ASUS directly benefitted members of the ASUS. This would be unlike previous years, for example, last year's large disbursement to the Montreal Citizen's Movement which affected very few of the members of the ASUS. I would fully support any group whose purpose was benefitting arts and science students. On October 23 vote Marcel Mongeon for Secretary of the Arts and Science Undergraduate Society.

LOCATION OF POLLS

Polls open from 10 AM—4 PM at:
Leacock Bldg.
Student Union Bldg.
Burnside Hall
Stewart Biology Bldg.
Redpath Library

DRO'S REPORT AT 9 A.M. Union Rm. 123-24

Movement in theatre

The English Dept. is offering a course this fall in *The Fundamentals of Drama and Theater*. Taught by Ms Tembeck, the course hopes to bring the students to a better understanding of their bodies' function in the art of non-verbal communication. Its goal is not to train professional actors, but to help the student enhance his or her ability to communicate with others on a day-to-day basis through the effective use of movement.

In a typical class, Ms Tembeck had the students moving in groups of three to the beat of a drum. Crouching, the trio walked backwards for four counts, then turned to walk forward while fully extending their bodies for four more counts, and then continuing the same pattern across the room. This exercise is to aid in the internalization of feelings and movements.



Ms Tembeck stresses allowing movement to happen rather than forcing it, to make

every action come from the feeling within, thus strengthening the symbiotic relationship of body and mind. From this internalization of movement arises a sensitivity to and awareness of the body and its potentials in non-verbal communication.

For the last exercise of the class, the group was instructed to "run, freeze, turn and explode," with no definite pattern to their movements. A student commented that it was difficult to allow rather than tell her body to move, but that it enhanced natural creativity and expression when the difficulty was overcome.

Reaction to the course is generally favourable. Students feel that their ability for self-expression and effective movement has developed. A student remarked, "I love the class. It wakes me up in the morning, and makes me feel more aware of myself all day."

—Faith Backus

The Missing Link

So, dear student, you have finally made it to university. After all those years spent dilly-dallying around in grade schools and CEGEPs you've hit the big time and the pressure is on. Term papers to write, forms to fill, career choices to make. By the end of three years you'll be The Final Product: a perfect person with no missing links. Maybe not.

The play *The Missing Link* (or *Three Lost Years*) by Allison Rowley, a McGill student, is a series of comic vignettes about student life at McGill and those things which trip us up and make us lose our links.

The play unfortunately portrays the average student as a person of about age six, a rather Charlie Brown type character who is really lost. Although the situations are easy to identify with such as losing your I.D. card, it is difficult to identify with their behavioural reactions.

Despite this, the play does not forfeit its charm and humour. It is a light play, not one to be analyzed in any great depth.

The acting, like the play, has an aura of childlike spontaneity. For a play of this sort this is not a bad quality; it serves to make the actors more personable and easy to understand.

Tom McRoberts gives a particularly funny account of a design student whose sole desire is to be in dentistry. A pathetic case of a student in the wrong field who designs bed sheets of teeth patterns and makes models of bicuspid.

Janice Sager's scene at exam period is also well executed. Sager does a beautiful pantomime of a student who can't answer any of the questions because the person behind her keeps blowing his nose.

Wendy Matthew's rendition of a stiff professor describing the way to pass her course would petrify anyone.

The typical scenes go on and on for an hour. They are never boring, just direct and simple. Most importantly they are an occasion for laughter, and humour is something which anybody can afford to see. *The Missing Link* is free! It will be performed today through Friday at 1:10 in the Sandwich Theatre on the third floor of the Union. Bring your lunch.

—Sasha Cunningham

In the quiescent vegetating atmosphere of the Atwater Market one finds heads of many varieties. No, not the "heads" one usually associates the word with, not those of Crescent St., but instead, heads of cabbage, lettuce and cauliflower.

In the dying sunlight of October the sounds of haggling vendors and buyers reverberate throughout... "Trois pour une piastre"... "Ce n'est pas cher."

How many years has the Market been there?... Ten, twenty, perhaps fifty, yet the faces do not change, but everlastingly remain those of the farmers—solid, stoic, basic features—farmers who value their mettle not by how much it costs, but by how good it tastes. "Le produit?... c'est bon, tres bon."

The sun's rays bounce off the produce into a kaleidoscopic spectrum of brightness which angles off, hitting the 'earthy' dress of the farmers. This is the Market—and the market is them.

It is a true Montreal vignette and in this age where every other downtown house seems to bite the demolisher's ball and chain, it is nice to see such an intrinsically satisfying sight as The Market remain basically unscathed.

—Gerry Ross

A head of harvest



Robert Bellini

Jazz at the Mojo

Jazz at the Cafe Mojo provides an alternative to the bland and overpopulated clubs that most people are used to.

Situated on Park Avenue, in the heart of the city's Greek community, the Café Mojo is easily overlooked by the passerby. Outside, the place literally looks like a hole in the wall. But this is the first hint of its uniquely warm atmosphere. Inside it is very small, holding about thirty-five people when filled to its capacity. Still, it never feels empty—always intimate. The people there are very friendly and it is easy to strike up casual conversations.

One secret to the Café Mojo's intimacy is that it is

owned by Al-Hajj Sayyid Abdul Al-Khabyr, who plays there every Thursday through Sunday, accompanied by one of his four sons. Sayyid has been playing music since he was nine years old and has been teaching at the University of Montreal for the past six years. Sayyid has resisted persuasions to expand. "I really don't want to. The monetary benefits mean little to me. I have all I need."

Sayyid plays jazz of the avant-garde school, which can be described paradoxically as loose but structured: loose because of its fine improvisations free from the rigors of melody and key; structured because the music follows

definite patterns of mood and rhythm.

Sayyid alternates weekly between his sons Nasr on drums and Ameen on flute and percussion. Sometimes Muhammed joins in on trombone. All sons are currently studying at the Montreal Conservatory of Music.

One can see and hear a strong consonance in the father and son duet. There is obviously a much stronger emotional bond expressed in the music of two members of a family than two musicians who are only remote acquaintances.

Sayyid is quite versatile himself, being able to pull his

weight on flute, bass flute, alto sax, soprano sax, clarinet, xylophone, and an instrument of his own invention called a funkette, which looks and sounds like a cross between a bugle and a bicycle horn. He is, however, much more proficient on the flutes and saxes than on the xylophone. Although his use of chromatic and atonal modes are interesting, he tends to get sloppy on this percussion instrument. This is excusable, however, because he is experimenting with sound as is typical of avant-garde jazz. He presents these sounds with intense emotion.

What is also amazing is the

respect Sayyid commands from the audience, who remains silent throughout each piece, saving applause for the end of the set.

Finally, to add to this atmosphere, one can buy any of eighteen different teas (Black China, Fruit, Camomile, etc.) and fourteen different kinds of incense (Jasmine, Sandlewood, etc.). All this is served by Sayyid's daughter Sayyidah and his wife Lucia, who also bakes homemade cookies, cakes and other goodies to tempt your palate. If this is not enough, don't forget to grab a handful of Mojo's as you come in.

—Tim Pytko



Eva Friede

Afghans and old lace

My first impression upon entering the Italo-Quebec Women's Art and Handicraft Exhibition was that I was about to waste a perfectly good Friday night reviewing a church bazaar. Tables of embroidered linens and wall displays of knitted clothing stretched out before me. Even the people there, mostly local residents, seemed more interested in renewing old acquaintances and catching up on the daily news than in appreciating the artwork around them.

But as I examined the needlework displays closely, my entire outlook of the show changed. I was awed by the intricately crocheted dollies, so delicately designed that they could have been substituted for spiderwebs. Who could ever imagine the variety of textures one can make out of a skein of yarn by using just one or two needles? Yet I saw variety in everything from

children's sweaters to cozy afghans.

Much of the needlework displayed, such as table linens and baby clothing, took years of patience and care to complete. In fact, several pieces exhibited were once part of the artist's trousseaux. The backgrounds of the artists ranged from young students, housewives and grandmothers to professionals.

No piece displayed was without its unique story. Mrs. Marrelli, one of the co-ordinators of the exhibit, singled out a crocheted tablecloth. The stitches of the cloth were so minute that I couldn't imagine doing it without going blind. "The woman who did that is 70 years old. Seventy, and she still crochets one for every granddaughter who gets married," Mrs. Marrelli told me.

Besides the needlework, the exhibit also displayed paintings, enamelling, lithographs

and pastel drawings. Yet here, as in the needlework, most of this art thrived through the traditional teaching of each generation.

"It is a family tradition to paint and draw" Francesca Profill, one of the artists explained to me. Like many of the other artists, Francesca lives a double life: she is an artist and a student of Urban Geography here at McGill. McGill is the setting for many of her cartoon drawings—one of which was on the cover of the last issue of *The Weekly*.

The purpose of the exhibition was to promote the art of the Italo-Canadian women in Quebec and to broaden the artists' participation in the community. The exhibition, held Oct. 10, 11, and 12, was sponsored by the Federation of Italo-Canadians, Quebec region, in collaboration with the Sports and Recreation Services of Montreal.

—Michele Giusiana



Rahsaan Roland strikes again

Rahsaan Roland Kirk — the man with the black silk top hat, black very dark glasses, recorders and a multitude of musical accoutrements and forty pounds of headlights stapled to his chest is blowing on his tenor sax and you had better listen close. Not that you have much choice. Watch your seat because he is going to blow you right off your chair.

When I was 14 I was kicked out of the Esquire for not being 18; I remember I had to go home and make a false ID, and then return to see the main attraction, a fat, blind, black man whose name was Rahsaan Roland Kirk. He stuck a piccolo up his nose and blew shrill notes. I was very impressed.

So now it's six years later and this time I get in for free.

"Hello."

"Who are you?"

"Why I'm a reviewer."

"A reviewer, eh. What's your name."

"Stephen Daedalus."

"How d'ya spell that?"

"S-T-P-H — here let me write that down."

He picks it up, looks at me, and says, "Yeah, go sit on the side." Great place to write an article from — stuck behind a big pole.

The pole didn't really matter because all you have to do is close your eyes and sit back and listen. The music forces itself on you with a mellowness and deepness that makes you rock back and forth lost in the changing rhythms.

Rahsaan and his four-man-band will be at In Concert, 2 le Royer, 'till Sunday. Tuesday and Wednesday nights students get in for two dollars (regular three.) Next week Paul Horn will be at In Concert.

—Daedalus

The luscious lure of an aubergine

This is a personal testimony.

As such, I should confess aubergine is a word I rarely use without a shiver of delicious anticipation. For while the diet of my childhood was relatively deprived, my introduction to the exquisite garden egg marked a turning point in life and shall remain to enrich my existence until the eating of my last supper—which, unless cruel fate or earthquakes after breakfast intervene, will be the ultimate eggplant parmesane.

In this world of strife and sorrow it is comforting to know that there is a vegetable one can believe in. I say this fully cognizant of the fact that some will argue that the eggplant is nothing but an oversized berry, or that, scientifically, it is a fruit. For, botanical taxonomics notwithstanding, hours of research into the culinary arts have not turned up any recipe, past or present, calling for eggplants to be combined with bananas or cherries or raspberries. On the other hand, practice has consistently shown that this fleshy and succulent morsel is most

happily married to mushrooms or mutton, as well as oregano, tomatoes, zucchini, onions, summer savory, and any and all creole sauces.

I have experimented with the eggplant in many different contexts, and never has it disappointed me. Pan-fried, sautéed, oven fried, french fried, scalloped with white wine, baked and mashed and souffléed, made into caviar, or as the basis of an alternative pizza, its succulence outshines that of any fancy steak; its allure outdoes that of the sweetest candy. The Kamasutra recommends it.

I am enraptured. I salivate at the thought. But the transcendental enlightenment to which the eggplant can lead does not preclude a realization that perhaps you, dear reader, have not been initiated into the cult. So a little background knowledge may aid you to appreciate the great Tradition to which, through this essay, I exhort you to adhere yourself.

From archaeological evidence and the ancient Sanskrit texts we know that humans have cultivated brinjal for at least four thousand years. Originally native to South and

Southeast Asia, it is also much used by many peoples of Africa. In the warm-temperate and subtropical areas of the world the hardy eggplant thrives in well-drained, sandy loam. Different cultures know varieties that are shiny white, cream, yellow, bright orange, or, as in our own backyard, dark purple.

It must be planted annually, but the low, bushy, dark-leaved plant generously rewards us with a long life in the field, yielding its excellent product for a duration of three to six months.

Among its relatives are the green pepper, the potato, and *solanum lycopersicum*, the notorious tomato. Of its distant relatives, the black sheep of the family is *atropa belladonna*, also known as deadly nightshade.

The mythologies and lore of the Old World abound with references to powers attributed to the eggplant. The Buddha allowed it to his followers, and he was not one to kid around. In West Africa the vegetable is associated with fecundity and longevity.

Continued on page ten



The goddess of fecundity

Caution: Small Craft Warnings

Death, broken relationships, loss of dreams and one drink too many. Is this the substance that life is made of? For the community of eight lonely hearts in *Small Craft Warnings*, life lacks everything but these unsavory elements.

The play by Tennessee Williams takes off from this morbid angle and goes nowhere. The eight characters have come to the end of the line and for them there is no

return ticket. Unfortunately there is no ticket out for you either.

The Revue Theatre's production of *Small Craft Warnings* does little to relieve this burden of insipidity. The actors struggle with their lines, frequently stumbling over words and looking anxiously at each other. This is not related to the alcohol that is consistently consumed during the play. The alcohol is

fake and they are too, it seems.

Under the direction of Arleigh Peterson, the actors move with uncertainty about the stage, using their bodies as though they had nothing to do with what they are saying or feeling. They repeat their lines in sing-song screams at one another. The decibel level is most often high, making it impossible to discern what is really important in the play, if anything is at all.

The most vivid character, Leona (Julie Wildman), keeps the momentum going, giving the stage a little illumination through her excited gesticulations. Her boyfriend Bill (Mickey Pascal), a super-macho stud, has just abandoned her before a memorial dinner for her brother. She comes to Monk's Bar where all the action takes place and finds him with Violet (Ruth Thomas) stroking his thighs.

A lively battle of the wits ensues between Bill and Leona during which Bill retorts "You think I belong to you, I just belong to myself." This is a problem for everyone who goes to Monk's: they don't

have any self-respect or security. They are lonely so they go where they can be together, but because their social behavior is bound by anger at not being loved, they can only nag and insult for comfort.

Ruth Thomas as Violet portrays her role with confidence, unlike the rest of the actors. Her naive "not-quite-with-it appearance" is credible and it is easy to feel sorry, just as the others do, for this pathetic whore for whom everything is "just a temporary arrangement."

In the midst of the chaos created by Bill and Leona splitting up, Violet losing her home and Monk (Maurice Tremblay) trying to maintain a "small steady bar" that he can run alone; two homosexual men take a table in the corner and wait for their drinks.

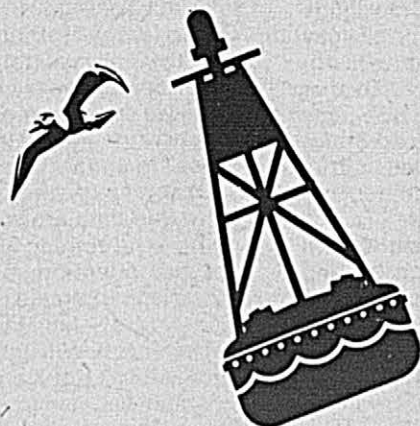
The play then delves into the problems of being a homosexual. Leona realizes they are having a tiff and goes over to talk. Because Buddy (Mike Morneau) reminds her of her dead brother who was also gay, she feels she can help.

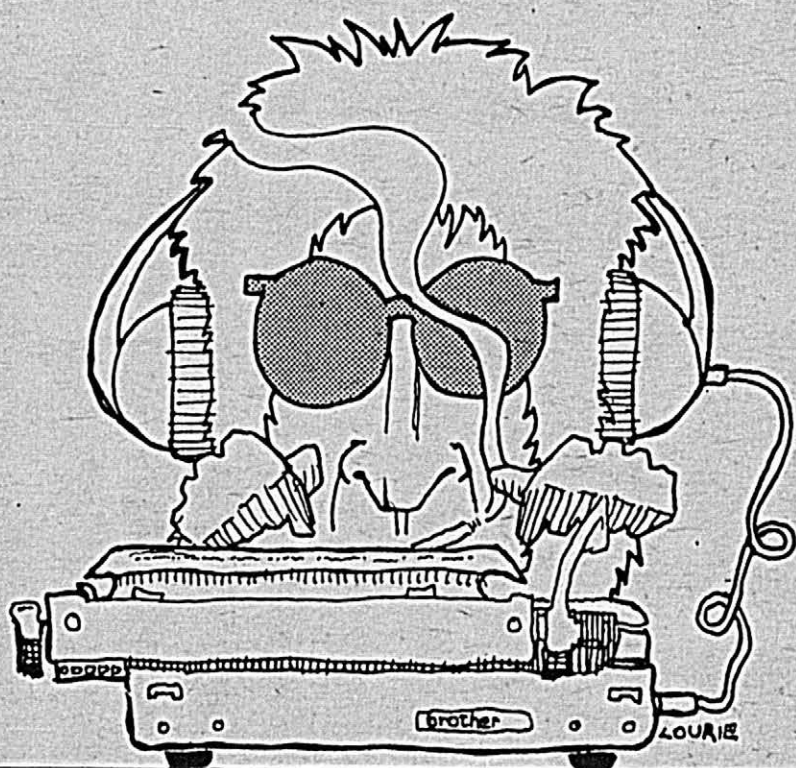
The scene evolves into an extremely monotonous soliloquy, given by Buddy's companion Quenton (Charles Cobb), about how he has "lost the capacity for being surprised" in life.

Small Craft Warnings is totally deficient of variation. Everyone, but everyone is bored and boring. Sex and loneliness are the only motivating forces in their lives. The production reflects this lack of contrast and individuality. The actors as well interpret their roles with equally little imagination, rendering the play an entirely tedious one to watch.

If this is what life is really made of, then it is a miracle we are not all committing suicide. One would like to believe that life leads to things other than a broken heart and dreams. It is to be hoped that Williams was not giving us a slice of typical life, but rather a bizarre rendition of some unusual people in unusual circumstances. *Small Craft Warnings* certainly leaves one with a feeling of depression and gloom, with no way out.

—Sasha Cunningham





How to be

in

1 Isolating the Primary

Just as college journalism students learn the comprehensive "Five-W" lead (who, what, when, where, why), the rock journalist must learn the multifaceted "Two-W, One-H", lead which swiftly dispenses with at least one of the following crucial queries: Where were you when you received the record album? (Or since the successful rock critic often reviews the same band a number of times, the question "Where were you when you heard the group for the first time?" may be substituted.) What were you doing when you received that first record album? How many times have you listened to it? Here are some examples to emulate:

I first heard "Heart of Gold" when my friend Bill Berkson (whose neighbour Tom Clark wrote the picture/poem Neil Young) played me the Live at Anaheim bootleg, just after Ellen's baby was born, the day before I left Bolinas.

—Paul Williams, *Soho Weekly News*
...I very nearly enjoyed my 30th through 138th hearing of this album's (Kung Fu Fighting) title track...

—John Mendelsohn, *Rolling Stone*
When I received (Luther's Blues by Luther Allison) I was entering my house. When I saw the record, I grabbed it and hurried over to a friend of mine's apartment, to listen to it on the superior (to mine) sound system.

—John Diller, *SunRise*
...One night last summer I was lying in bed watching rock and roll on television. It was about two in the morning and I was trying to lull myself to sleep. On came the new Eric Burden Band, and I sat upright. Eric was hot...

—Stephen Davis, *Rolling Stone*
I loved her (Lorraine Ellison) previous album in 1969, and I liked this for a while in 1974, but the more I listen the more I noticed how much she shrieks, and when I play the previous album, it sounds more limited than I had remembered.

—Robert Christgau, *Rolling Stone*
I bought an Al Green album about two years ago, *Call Me*. I just heard he was good, and there was nothing else I wanted to buy at the time. I didn't play it much. I don't think I played it at all.

—Georgia Christgau, *Creem*

2 Creating a Vivid Scenario

Occasionally the setting of your story will overshadow the rock star about whom you are writing. When this occurs, you will most likely be on assignment in the state of California, covering an important rock concert, interviewing a rock personality on tour, or assessing a onetime rock star's attempt to make a comeback. As you write your review, remember that an exact and vivid work picture of the magnificent California geography will draw immediate reader response. For example:

The searing California sun turned a brighter orange as it set slowly behind the mountainous moustache of David Crosby.

—Robert Smith, *Crawdaddy*
The Los Angeles sun shone brightly outside, and a storm cleared the air so thoroughly that Pete (Townsend) was astonished to see the city's surrounding mountains for the first time...

—Bruno Stein, *Creem*
A diamond mist sticks to my windshield as the irrepressible night-cat Tom Waits and I take off on a deserted Santa Monica Boulevard in my '69 Chevy.

—Rich Wiseman, *Rolling Stone*
The rustic house on Round Valley Drive in the hills of the San Fernando Valley is in one of those pockets of geography that provides a uniquely Californian retreat for those who can afford one.

—Tom Nolan, *Rolling Stone*
On a recent trip to California (highlights of which included: attending a taping of the Dinah Shore Show, with special guest James Franciscus; driving 50 miles to Disneyland only to find upon arrival that Disneyland is closed on Tuesdays during the winter; seeing Joe Don Baker in the flesh at an all-night restaurant; putting my hand in Wally Cox's pawprints at the snack stop during the Universal Studios tour; watching a solid week of Fractured Flickers reruns), I had the good sense to...

—Billy Altway, *Creem*
L.A. is a great big freeway they say, pay a hundred down and buy a car, if you don't you won't get very far. Tooling down gaudy Sunset Boulevard on a typical smog-smear-

ed Los Angeles afternoon, the cab driver is busily pointing out the sights to the first time visitor whose New York cool is being steadily chipped away by the lethargic fantasy-world that calls itself a city.

—Vernon Gibbs, *Crawdaddy*

3 The Function of Voice

Readers of rock critics, like to know exactly who is reviewing their favorite musician. As a rock critic, you will have ample opportunity to let the reader know you. For example during your career you will often find yourself inside the very hotel room of a particular rock personality. If mentioned in or near the beginning of the review, the interlude will subtly establish your credentials by implying that you may have actually watched Alice Cooper apply his mascara, snorted the cocaine of Iggy Pop or shared a bottle of Ripple with a famous blind blues singer. Here are some of the better "Hotel Room" leads:

Shifting his wooden leg on the Holiday Inn bed and reaching for his fifth of whiskey, Furry Lewis eyed the cans of beer in the plastic wastebasket that had been packed with ice and pressed into service as a cooler.

—Walter Dawson, *Rolling Stone*
Lonnie Jordan is drunk and fucked up, weaving around the lobby of the St. Regis Hotel in Detroit, approximating the agility of a bull in heat.

—Crawdaddy
Just another Holiday Inn Friday night in Harlingen, Texas. Downstairs in the El Cid Lounge, Dapper Bobby Denisio chinks his way through "Honey" on jaundiced Steinway keys as travel-minded citrus buyers and Margarita-giddled steno queens evanesce in the dim.

—Nick Tosces, *Creem*
We are sitting in a wind-whirled cold out here, poolside at the Holiday Inn in Belmont, a suburban town five minutes away from the Circle Star Theatre where Al Green is performing.

—Ben Fong-Torres, *Rolling Stone*
Later, slumped in a hotel room, the decidedly un-foppish Britisher (Robin Trower) marvels over his newly acquired popularity.

—Ed Naha, *Creem*

His (Gamble Rogers) life, as glimpsed in the stale shadows and rumpled sheets of a rented room, seems almost a cipher, a cruel caricature of the 20th century American troubador. You look around and see a battered guitar case, an old suede jacket, a toothbrush with the bristles chewed down, and you can't help wondering what makes a 3-year-old lonesome picker named Gamble Rogers go on.

—Paul Hendrickson, *Rolling Stone*

4 Variety Through Colloquialism

Rock criticism that displays a sense of history is always popular. Many reviewers make sure to colour their criticism with stylistic references to the early days of rock culture, flavouring their prose with a dramatic mixture of street slang and New Journalism. Originated by critic R. Meltzer, this type of review bears a particular hippie-to-hippie tone that is important in preventing outsiders from understanding it. Here for example, is R. Meltzer demonstrating "Meltzer Prose" for *The Village Voice* in a review titled, "Doodoo Plus Weewee Equals Haha":

In the spring of '67 early ancient primordial days of the rock crit bandwagon as critters up at *Crawdaddy Magazine* always knew there was still one place to go after freebie feelers for any stuff in town had been summarily nipped in the bud: just take our asses over to the Cafe au Go-Go for the Mothers' nitely whatsit and they always let us in without much complaint even tho we never reviewed em even a paragraph worth.

Other fine illustrations of "Meltzer Prose" include:

Okay, boys and girls—a lot of facts this time around... And they're going to be coming at you fast, so sit up, pay attention, and ferchrissake try to look interested.

—Ian MacDonald, *Creem*
The Tough Will Inherit The Whole Tube. (John) Kay believes it for sure. Is some bad bizniz he's meanin in that tune that all with these clockwork wild boy-animals huntin down the Burroughs cataclimax. And this (Steppenwolf) ain't no bloose band either.

—Bruce Malamut, *Crawdaddy*

How to become a rock critic in seven easy steps

TIME FOR SOME PUD PULLING!

What else can you do at 10 in the morning? So if you're lucky there's a press release somewhere in with all the records, an 8½ x 11 piece of paper for you to whiz off on. You can always jack off onto the sheets but that way you can't save on the stains. Whereas with paper you can. In a month you can have a collection of twenty-five-plus cum-stained bios and itineraries in all the pastel colours of the rainbow including grey. So it sure must have been a shocker for all those reviewers to receive their Arthur Miller album without one shred of excess matter in the package: nothing but a record!

—R. Meltzer, *Fusion*

5 Emphasis Through Repetition

Often, an important point can be made most effective by repeating certain key verbs and adjectives. In rock criticism, the culinary lexicon is a never-ending source of inspiration, enabling you to repeatedly stress the oral nature of rock and roll. Do not submit a review for publication without at least one conjugation of the infinitive "to cook" or several variations thereof (synonyms such as "to brew," "to sizzle," or "to smoke"). Type of food should be mentioned for added emphasis, particularly if you possess a singular knowledge of soul food. The following examples demonstrate skillful use of the culinary lexicon.

Hotter Than Hell cooks from start to finish with the boys in the band sounding tighter and more lethal than in the past.

—Ed Naha, *Rolling Stone*

Listen to the way they (Eric Burden) cook on "Don't Let Me Be Misunderstood."

—Barry Taylor, *Crawdaddy*

Rod Stewart may have been at this essential best... with that high pressure cooking band, The Faces...

—Jan Hadenfield, *New York Post*

The urgent, unsettling strings that bring on the end... are usefully tart marinade for a genteel reading of Paul Anka's "You Won't Matter Anymore."

—Fred Schruers, *Crawdaddy*

A heavy metal primer, the recording (Led Zeppelin) dishes up a dollop of sexuality.

—Henry Edwards, *New York Times*

After working the low tones into a mean, thick brew, he (Todd Rundgren) whipped it on the crowds.

—Gordon Fletcher, *Circus Raves*

It took Steve Barri, ABC's resident AM hitmaker, to forge Kinky's (Friedman) crude, bizarre worldview into a commercially palatable brew...

—Larry Sloman, *Crawdaddy*

...Clifton (Chenier) is rice, liver, and pig blood stuffed in hot intestines and served with cheap red wine. Pure funk.

—Dave Hellend, *Crawdaddy*

...Jack and Felix Pappalardi cooked up Cream while Eric (Clapton) still had BB's (King), Freddy's (King) and Albert's (King) chittlins in his back pocket.

—Crawdaddy

6 Style with Punch

Many rock groups engage in such onstage activities as the smashing of guitars and amplifiers, mock murders and mutilations. Hence, it is often difficult to avoid the subject of violence in a rock review. While piecing together your critical composition, you will undoubtedly discover that the musical emphasis on destruction has forced you to bend and twist your language to describe it. Be inventive and follow your impulses. Bear in mind that specially created hyphenated adjectives and military hyperbole add sparkle and punch to coverage of rock violence.

With twin guitars hammering out catchy mondo-distorto riffs and bass and drums amiably bringing up the rear, Kiss spews forth a deceptively controlled type of thunderous hysteria closely akin to the sound once popularized by the German panzer tank division.

—Ed Naha, *Rolling Stone*

...King Crimson were full blast electro-attack.

—Bruce Malamut, *Crawdaddy*

Going through the violence riff for shock effect only, he, (Mark Bolan) was careful not to let the macho-destructo routine get out of hand.

—Steve Weitzman, *Zoo World*

Concocting a terribly English sound teeming with cocky vocals, nastier-than-thou guitar playing and almost too-lush-for-words arrangement, the group (Kiss) presents itself as being a hybrid of classic Yes, Queen, and middle-period Bowie.

—Ed Naha, *Swank*

If you like meta-volume, para-intellectual rock, you will like (Blue Oyster Cult)... The group, as butch and black leather as any band averaging 5'7" can be, proved the Zep punk-prole aggression... has been replaced with bleak amphetamine rage...

—Dave Hickey, *Zoo World*

When the Funkers (Grand Funk Railroad) are riding on the hot and heavy locomotive on stage, it's like being in the middle of a musical nuclear explosion... Donnie Brewer starts slugging out his distinctive pulsating beat... Sandwiching guitar and skins with a heavy dose of... bass and (Craig) Frost's nimble fingers on the keyboard, they (GFR) amplify the mix loud enough to deafen laboratory test rats and produce the Grand Funk sound that's loved by fans around the globe.

—Steve Gaines, *Circus Raves*

He (John Kay) was A-1 Nazi, but not tuff.

—Robert A. Hull, *Creem*

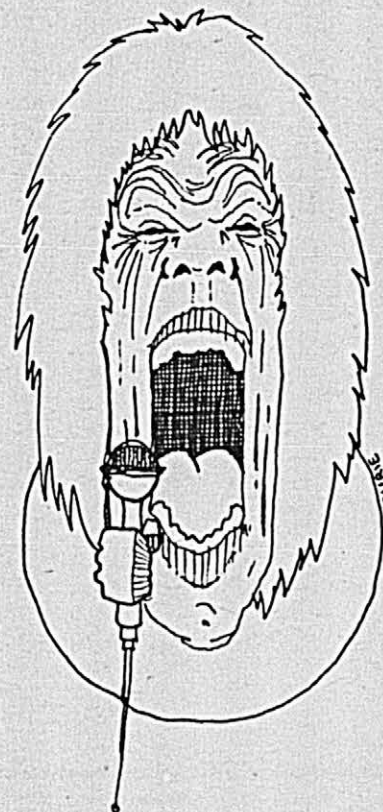
7 Building a Vocabulary

The creative rock critic will want to pepper his or her reviews with words and phrases that demonstrate thorough knowledge of the rock world. Let the reader know, for example, if the subject of your review has "paid a lot of dues." Let the reader know if the music in question has "classical roots." (It is not necessary to name the source of the roots.) Mentioning the make of a guitar, as in "Fender Stratocaster" or "Chet Atkins Gretsch," lends resonance to any review. Refer at least once to the rock group as an "aggregate." If stumped for the appropriate word or phrase, the following rock and roll vocabulary should be helpful:

axeman (guitar player)
cerebrofunk (a nitty-gritty outpouring of soul with a mystical flavor)
chops (ability to play)
funky (full of funk)

gritty (funky)
intelligent raunch (any funky sound you would like to elevate)
lungsman (singer)
Muscle Shoals, Alabama (site of an important recording studio hallowed for its army of accomplished studio musicians)
rimshot (drumming on the side of the drums)
roadies (people who go on the road with rock groups to care for and carry their equipment and set it up on stage)
session cats (those who accompany the person of group during the recording session)
Southern fried funk (funk from below the Mason-Dixon line)
spacy, yet earthy (an otherwise indescribable sound)
subtle brilliance (for devoted fans only)
viscerally pleasing (you can dance to it)
zen funk (a nitty-gritty outpouring of soul with an Eastern flavour)

[c] 1975 Jeff Kessler
and Deanne Stillman



Aubergine...

Continued from page seven

Among the Turks there is a festive dish of stuffed eggplants called *imam bayeldi* ("the priest swooned"), a name whose origins have been given several interpretations. According to one, the priest was so overcome with ecstasy at the taste that he fainted. According to another, the imam was so ravished by the dish his fiancée prepared for

him, that he asked her dowry be the oil in which to cook it. Great jars of oil were brought to his house and stored there. The first night the dish was scrumptious. The second night it was wondrous. On the third night, there was none. When he asked why, he was told there was no more oil, as the eggplant's blotter-like capacity to absorb had exhausted the supply. It was then that the imam fainted. Mindful as I am of the fact that *al-badindjan* or *berenjena*, or however you choose to call it,

does soak up much oil (therein lies a secret of its succulence), I am inclined to believe the first explanation. But by now you know my prejudices.

According to one historian of American gardening, the introduction of aubergine to the North American continent did not take place until the 1830's, by David Landreth, an Englishman who had a garden and nursery business in Philadelphia. He began growing it to suit the tastes of French emigrés who had flocked to Pennsylvania after

the French Revolution. Admittedly, such is a bourgeois beginning, and consequently the eggplant has only slowly begun to diffuse itself to the North American masses. But now you, the average underprivileged McGillian, have a chance to partake of its magic.

If you really believe in the eggplant, or if you just want to give it a try, you will accept this invitation to attend the dinner party, to be held as part of the McGill Community Festival on Saturday, Nov. 1, in the Union cafeteria. Bushels

of eggplants will be there. And so too can you.

If you want to participate more fully, you can help in the preparation of vegetarian food for 500 by joining the Eggplant Extravaganza Collective. Just come to Union 416 for more details.

—Francisco Uribe

Hoechst thinks ahead



Ideas: The spark we run on

Hoechst develops a constant stream of new ideas to keep its research pointed in the right directions. Ideas about what is needed, ideas about what is wanted. Ideas about what is possible, ideas about what is probable in the light of a constantly changing, ever-increasing body of basic knowledge.

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Jimmy Cliff at Place des Arts last Monday.

Jimmy Cliff gave a concert at Place des Arts Monday night and I was there to review it. At length. I forgot. I was too busy swaying, stomping, clapping, and generally blowing my precious space tubes to remember.

Jimmy Cliff (star of the movie "The Harder They Come") is the best known performer of reggae music — the unique Jamaican blend of calypso and rhythm and blues. The supple harmonies and throbbing backbeat (shingay) of reggae is infectious.

Cliff used that warmth and drive so well that the audience was ballyhooing and "haciendose loco" all evening in the aisles of normally staid Wilfrid Pelletier. Fantastic evening.

Now bring on Master Bob Marley — Montreal could use some more reggae.

—Jeff Kesler

The Conversation, showing Sat. in L-132 at 7 and 9:30.

The Conversation was written and directed by Francis Ford Coppola after his two film stints with *The Godfather's* gangland bloodshed. Moving into this new but related genre—the spy thriller—he has once again proven his talents as director.

Gene Hackman stars as Harry Caul, a spy who has begun to have doubts about the kind of job that he's doing. The situation is full of potential clichés about the modern world and its reliance on technology, in this case electronic eavesdropping. However, unlike *Blow-Up* (the most obvious comparison) beautiful acting and direction avoided cold existentialism. It's the kind of movie that creates a dreamy atmosphere in which the spectator is easily absorbed and feels part of the imaginary world that's set upon her. Every scene comes at the right time, every sound and picture has its importance. All the elements add up to making *The Conversation* one of the best thrillers in recent years.

—Pierre Hamel

blood drive '75 TODAY 10 AM-9PM

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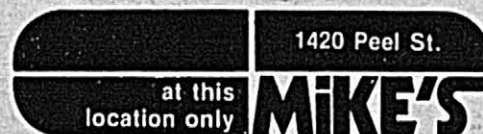
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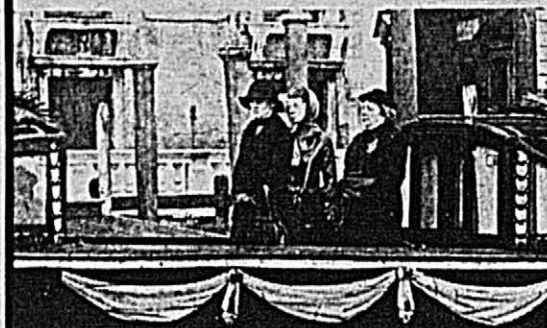
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CHEAP 'n' GOOD MA'S CHOICE



Village of the Damned, showing tonight at 20:00 in L-132.



Don't Look Now, at Cinema V is the best suspense film around.



Can you find Hitchcock in the picture?



Five of Bergman's films are showing around the city. It's your chance to catch up on what you've been missing.

★McGill Film Society 392-8934

Oct. 22 *Village of the Damned* one of few sci-fi films that I can tolerate, is based on the rather good "Midwich Cuckoos" by John Wyndham. You can finally see George Sanders blow his cool on the screen. FDAA 20:00.

Oct. 24 *The Seduction of Mimi*, by Lina Wertmüller is part of the Film Soc's homage 4 l'Italie. 19:00 and 21:30

Oct. 25 *The Conversation* is not a Mafia film by San Francisco's wunderkind Francis Ford Coppola; It's about a saxophone playing spy. 19:00 and 21:30.

Oct. 29 *Wild Strawberries* 20:00.

★Loyola Film Series 482-0320 loc. 437

Les Regles du Jeu by Jean Renoir, done in 1937 proves that great content lasts a long time. 20:00. Oct. 22 SGWU 879-4349

Oct. 23 *The Gate of Hell* by Kinugasa won an Academy Award in 1954 (for what that's worth) and is one of the few really Japanese films you'll get a chance to see from that era. 19:00.

The Virgin Spring (1959) is another fine older Bergman. 21:00.

Oct. 24 *Losey's The Servant* has not aged well at all. Nostalgia for the good old days of "Cinema" maybe, but if you go you'll probably see the old gang of film freaks showing up to be disappointed. 21:00.

★Cinema V 489-5559

Oct. 22 *Scenes From a Marriage* is hopefully the first Bergman since *Hour of the Wolf* that won't disappoint me. Chances are very good so I'll certainly be there. 19:00.

Oct. 23 *Harold and Maude* is undoubtedly the very worst of the large number of cult films floating around the city. People go to see this shit over and over, God only knows why. I'm sure 'He doesn't. Also showing Oct. 24, same time. 21:30.

Oct. 24 *The Tall Blond with the Black Shoe* is Yves Robert's funniest film so far. Worth checking out if you don't already know his stuff. Also Oct. 26, same time. 19:00.

Cries and Whispers is Bergman's unfortunate foray into cheap emotionalism. Obviously it's a fine film, but he could have done it with so much more style and produced a far better film. 21:30. Also Oct. 28 at 19:00.

Oct. 25 *Don't Look Now* starts a slow, but quickly becomes a superb film. Don Sutherland and Julie Christie give the best performances I've ever seen from either, in a suspense film which will soon be a text book of how it really can and should be done. If you've got a weak heart or anything else, watch out. 19:00.

Oct. 27 *The Conformist* is Bertolucci's masterful creation of the loveable fascist. A very beautiful film. Nice way to end a good week of Cinema V's programming. 19:00.

★Cinema Outremont 277-4145

Oct. 22 *Rebecca* (1940) 19:00 and 21:30 was Hitchcock's first Hollywood film. It's part of a long overdue retrospective of the old master's work, which continues with *Foreign Correspondant* (19:00) and *Mr. & Mrs. Smith* (21:00) on Oct. 29.

Oct. 26 *L'Amour l'Après Midi* [Cloe in the Afternoon] ends Eric Rohmer's Six Contes Moraux, a body of films (and this is not the least of them) which epitomize all the best qualities and possibilities of culture, erudition and good taste. 19:00. Also Oct. 27, same time, (you might see it a second time.) *Stavisky*. People always wonder why Alain Resnais makes the films he does. Usually they wonder why he made such an incomprehensible brain warper. With this film they wonder why he made such a simplistic film, backhandedly comparing Stavisky and Trotsky. 21:00.

★The Boob Tube

After a great week two weeks ago (the Bogey orgy and other goodies) and a decent week last week, the tube has struck out miserably this time.

Oct. 23 *The Guns of August* is a passably interesting if not historically valuable documentary on the first days of World War I. Ch.6, 23:55.

That's all of interest on channels 2, 6, 10, & 12. But if you can get those nasty ole American ones:

Oct. 24 Ch.8 20:00 *Souder* is a whiter than white film that happens to be about black sharecroppers in the thirties south.

★McGill English Department

Oct. 22 *The Cabinet of Doctor Caligari* is an extraordinary silent German film. 15:00 L-132.

Oct. 24 *The Seventh Seal* is usually counted as Bergman's masterpiece. It certainly is the apex of cinematic angst. Guaranteed to almost ruin the rest of your life. 15:00 L-219.

Oct. 27 *The Blue Angel*, is Dietrich's start and first exposed Dietrich's legs. What that's worth depends on your tastes. 16:00 L-132.

Oct. 28 *The Nights of Cabiria* was Fellini's last step in the transition from the preceding neo-realist hangover to his upcoming and inimitable non-realism. 15:00 FDAA.

★Italian Cultural Centre

A group of post-war films are being shown Tuesday nights in the Leacock Building. Unfortunately I lost my list; also I don't know whether there are any sub-titles. Try calling 849-2368.

★Goethe Institute in Place Bonaventure, does the same thing with German films on Sunday nights. Call 866-1081. Both are free.

★Montreal International Festival of Cinema in 16mm is the long winded title for a festival of non-commercial film—not to be confused with experimental or underground necessarily. It runs till Sunday with four showings a day. For info call 523-2816.

The Weekend

MUSIC

Pollack Hall:

Detlef Kraus, pianist, in an all Brahms program. Oct 24 at 8:30 pm. Admission: \$3.00, students: \$1.00. 555 Sherbrooke W. 866-1081.

Outremont Theatre:

Chuck Mangione, renowned jazz musician with Quartet. Oct 25 at 10 and 12pm, \$2.50-\$3.50. 1248 Bernard W. 277-0145.

Centaur 2:

Classical Quartet of Montreal with an all-Beethoven program. Oct 26 at 3pm, 453 St. Francois-Xavier, 288-1229.

In Concert:

Rahsaan Roland Kirk, jazz multi-instrumentalist. Oct 21-26, at 9pm, 2 le Royer E., 861-2936.

Choir and Orchestra of the Church of St. Andrew and St. Paul: Mozart's Vesper Psalms K. 339 Oct 26 at 7:30pm, Sherbrooke W. and Redpath, 842-3431.

St. Matthias' Church:

Martin Lucker Rucker performing Bach and Reger, Oct 26 at 8:30pm, Admission: \$3.50, students: \$2.50, 10 Church Hill at Cote St. Antoine, 488-7189.

THEATRE

Concordia University [SGWU]:

Jumpers, Oct 23 to 26 at 8pm \$5.00, DB Clark Theatre, 1455 de Maisonneuve W., 482-0789.

Actor's Studio:

Fire. To Oct 26 at 8:30pm Admission: \$3.00, students: \$2.00. 4810 Carlton at Victoria, 342-4591.

Revue Theatre:

Small Craft Warnings. To Nov. 12 at 9pm \$4, 1858 de Maisonneuve W. 937-2733. See review in this Weekly.

Saldye Bronfman Center:

Quatre à Quatre. To Nov. 16 at 8:30pm with matinées Tues. and Thur. at 1:30. \$3.50 to \$5.50. 3150 Côte St. Catherine. 739-2305.

FESTIVALS

Annual Bazaar:

Oct 24 at 11-9pm. 1101 Clark St. Chinese craft goods. 684-4996.

Austria '76:

Exhibits and shows about Austria. To Oct. 25 at Place Bonaventure. 395-2325.

Pumpkin Festival:

Goods and games to benefit the handicapped. Oct 28 from 2 to 10 pm, and Oct 29 from 10 to 6 pm. Donation: \$1. Queen Elizabeth Hotel. 272-6461.

Jews & Christians

A discussion group on the theological roots of anti-semitism

Information Meetings:
Wednesday, Oct. 22, 12 o'clock
Thursday, Oct. 23, 1 o'clock

STUDENT CHRISTIAN MOVEMENT
AT MCGILL UNIVERSITY
3625 Aylmer St.

For Information Phone 392-4947

CURLING CLUB

All persons interested in curling at McGill this year should come to the organizational meeting on Wed., Oct. 22 at 4:00 pm to 6:00 pm in Room G20 of the Sir Arthur Currie Gym. Films will be shown and you might even find out how to get to the club. Newcomers welcome.

Counselling

Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

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classifieds

These ads may be placed in the advertising office at the University Centre from 9 a.m. to 5 p.m. Ads received by 10 o'clock appear the following day. Rates: 3 consecutive insertions - \$3.00 maximum 20 words. 15 cents per extra word.

JOBS

RESIDENTIAL COUNSELLOR substitute required for group home for eight mentally retarded adults. Evenings and week-ends. Call Mrs. Chen 366-0684.

COOK desired to prepare 5 meals per week for approximately 12 persons. Salary negotiable. Call Chris 288-8574.

Help us to help kids! Volunteer to work with children with learning problems. Supervision provided. Bannatyne School. Phone: 769-1381.

Social Welfare Agency requires mature young persons (male and female) with experience in working with groups of teenagers, to assist group home parents in agency owned group home. This is a part-time job. Requires living on premises. Offers challenge to young person interested in field of social welfare. Call 937-9384 between 9 and 5.

BABYSITTER [working knowledge of French] Tues. & Thurs. afternoon, Wednesday all day. Two children, downtown: 843-4011. \$1.00/hr.

NANNY wanted. Professional family in Outremont seeks responsible person to care for 3 month old baby. Sleep out. 276-7042, or 737-8538.

MISCELLANEOUS

El-cheapo HOMEMADE LUNCHEONS, daily from 11-2 pm at the Yellow Door, 3625 Aylmer, 3 course meal—Special 99c.

Anglican Eucharist. Simple contemporary liturgy, every Friday, 1 pm, Yellow Door Coffee House, 3625 Aylmer, 2nd floor. All welcome.

McGill Film Workshop is presently accepting scripts for productions this and next semester. If interested, please bring your scripts typed to Union 464, Film Society mail box in Students Society main office, or come to our meetings Tuesdays, at 7 pm. 392-8934.

Ride available Snowdon/McGill along decar, arrive McGill 9 am, return 3:30 pm. \$2.00/week for gas. Harry 342-3022.

YOU CAN TEACH! Help Jewish immigrant children through volunteer tutoring: English, Math, Hebrew, Etc. Call Pam 735-2822 evenings or Robert 845-9171 before 6 pm.

The American Women's Club of Montreal invites inquiries from prospective members. Mrs. D. Gaul. Telephone 737-6784.

No credit course in phylacteries. Minyan 7:45 A.M., Daily, 1:10 P.M. mincha at Hillel, 3460 Stanley, 2nd floor. Further info, call Martin 739-1056 after 6.

HAPPY HOUR—4:30 pm, Friday, Oct. 24. Sponsored by McGill Fraternities at Sigma Chi, 3581 University. GTR

Great time for all: ONEG SHABBAT at McGill Hillel on Friday, Oct. 24, at 6:00 pm. Food, song, fun. Bring a friend, meet a friend! Further info 845-2718 or 845-9171.

MOVING? Ex-grad student, trucks available, professionalism guaranteed, insured. Low rates. Free estimate. Time 481-8385.

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EXPERT TYPING: Reasonable rates, papers, reports, theses manuscripts, etc. Also, engineering papers with equations. Phone 488-4928 after 5 P.M.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

FOR SALE

Nordica racer ski boots, size 9. Like new used 1/2 season. only \$100. Call Steve or leave message 733-5542.

DUAL 1229 TURNTABLE, with deluxe base and cover and Stanton 681 EE cartridge. \$200. Call 272-5830 after 6 pm.

For sale '68 GMC SUBURBAN AUTOMATIC rebuilt engine mech., body v. good condition: call 688-9589 or 482-5780 after 6 pm.

For sale cheap ALL ITEMS: bed mattress, furniture, TV & others. 844-6028 or 846-5879. Rambler 1968, good engine, new paint, winter tune-up, 6 cylinders, 2 snow tires, radio, \$500. Call Carroll—849-9557.

Car for sale. PONTIAC Parisienne, 1968, P.S. AUTO. \$250 or best offer 748-7293 or 748-7675.

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YOU CAN TEACH!—help Jewish immigrant children through volunteer tutoring: English, math, Hebrew, etc. Call PAM 735-2822 evenings or ROBERT 845-9171 before 6:00 pm.

HOUSING

Male, mid-20, seeks place in house or large apartment with group, of mixed sex, preferably French speaking. Phone 843-3873.

4-room apartment—\$175.00. Also rooms, cheap, student atmosphere. Near McGill University. 481 Prince Arthur W. 844-6028 or 845-5879.

Couple looking for room in country house. Would prefer Vermont. Call 845-0611.

SKIERS: for \$50/month you can have your place to crash in St. Sauveur. Why drive back? Stay all week-end for only \$4/night! 382-3210 ext. 230 Gilles.

Three women looking for fourth to SHARE a large old flat in Guy-St. Catherine area. Please call Dale, Virginia or Susan 937-7385.

THE HOLOCAUST

A SYMPOSIUM ON THE JEWISH EXPERIENCE IN WORLD WAR II

TODAY

12:00 Noon Film: "Warsaw Ghetto" (BBC Documentary) (with the cooperation of the Jewish Public Library) followed by discussion with Paul Trepman

2:00 P.M. Films: "Joseph Schultz" and "Hangman" and "Memorandum"

"Hangman" (17 min.) an animated parable based on a poem by Maurice Ogden on a town's response to social evil

"Joseph Schultz" (15 min.) one German soldier's refusal to follow orders

"Memorandum" (35 min.) documentary of the return of Bergen-Belsen survivors to the camps 20 years after their liberation—discussion following

4:00 P.M. Films: "Hangman", "Joseph Schultz" and "Memorandum" (Repeat)

8:00 P.M. Lecturer: John Pehle
Topic: "US Response to the Jewish Question in WWII"

I. All events take place in Redpath Hall, McGill University (Near McTavish gate entrance)

II. FOR NON-STUDENTS—Each of the 4 evening lectures ONLY will have an admission fee of \$1.50

FOR STUDENTS—Free admission to all Symposium programs

III. Suppers served at HILLEL, 3460 Stanley Mon—Thurs, Oct. 20—23, 6:00—7:00 pm, \$1.75 Students; \$2.50 Non-Students

IV. Graphic exhibit in Redpath Library, Left of Main Entrance

V. INFO. McGill Hillel 845-9171



WOMEN'S UNION

WINE & CHEESE PARTY

Friday, October 24

3:30 PM

Union, Room 457

HILLEL
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SOCIETY

HADASSAH-WIZO
ORGANIZATION
OF CANADA

MEN'S INTRAMURAL FALL PROGRAM

ICE HOCKEY:

FACULTY LEAGUE—Students wishing to play Faculty Hockey should contact their Intramural Representative. His name and phone number can be obtained by phoning the Intramural office—392-4730.

OPEN LEAGUE—Any group of MCGILL students may join together and enter a team. Entries are limited and will be accepted on a first come, first served basis.

Teams play approximately once per week.

League I: An eight team league playing from 12:45 pm to 2:00 pm Tuesdays through Fridays.

LEAGUE II: An eight team league playing from 4:45 pm to 6:00 pm Monday, Tuesday, and Thursday.

LEAGUE III: An eight team league playing from 4:15 pm to 7:15 pm Saturdays.

ENTRIES CLOSE WEDNESDAY, OCTOBER 29, 1975. ALL ENTRIES MUST BE ACCOMPANIED BY A \$10.00 DEPOSIT WHICH WILL BE REFUNDED PROVIDED NO DEFAULTS OCCUR.

BASKETBALL:

This is a Faculty League sport. All games are played on Monday evenings. Entries close Wednesday, October 29, 1975. All entries must be accompanied by a \$10.00 refundable deposit.

VOLLEYBALL:

This is a Faculty League sport. All games will be played on Tuesday evenings. Entries close Friday, October 31, 1975. All entries must be accompanied by a \$10.00 refundable deposit.

SQUASH:

There will be a singles squash tournament for McGill students commencing November 3, 1975. Playing times are arranged at your leisure. **REGISTRATION CLOSING FRIDAY, OCTOBER 31, 1975.**

FOR FURTHER INFORMATION ON ANY OF THE ABOVE SPORTS, PLEASE DO NOT HESITATE TO CONTACT THE INTRAMURAL OFFICE—392-4730.

RECREATIONAL ACTIVITIES 1975-76

RECREATIONAL SKATING:

There will be supervised recreational skating in the arena at the following times:

Monday	9:40 pm—11:00 pm
Friday	3:30 pm— 5:00 pm
Saturday	8:30 pm—10:30 pm

SHINNY HOCKEY:

There will be supervised shinny hockey (skates & sticks) at the following times:

Tuesday	11:15 am—12:45 pm
Friday	2:00 pm— 3:15 pm

RECREATIONAL BADMINTON:

The Currie gym will be available for recreational badminton on Friday nights from 7:30 pm to 10:00 pm.

WEIGHT ROOM:

A supervisor will be on duty in the weight room from 4:30 pm to 6:30 pm daily.

SUNDAY GYMNASIUM OPENINGS:

The Currie gymnasium complex including gyms, pool and squash courts will be open for unorganized recreational activities on Sundays from 12:00 to 5:00 pm. The dates for the Sunday openings are October 19 to November 30 inclusive and January 18 to March 21 inclusive.

SUPERVISORS:

There is still a need for paid supervisors for the above activities. If interested please contact the intramural office, 392-4730.

Rugby team edges Harvard 13-12

by Tim Perry

The McGill rugby team travelled to Cambridge, Mass. last weekend to perpetuate a rivalry between Harvard University and McGill that was resurrected on the occasion of its 100th anniversary last year. Faithful followers will recall that McGill won that famous match by a score of 6-3. Harvard found no revenge this year as McGill again walked away with the Peter Covo Memorial trophy, the victor's spoils in this series. The score this year was 13-12.

Big start

McGill got off to one of its fastest starts of the year. The first ten minutes of the game were played with McGill backing Harvard up to its goal line. Under the pressure of retreat, Harvard was forced into committing a costly penalty and Gordie Campbell converted the kick to give McGill a 3-0 lead.

After being burned by a quick try by Harvard, McGill was faced with a 6-3 deficit which served to set the stage for a come from behind victory. McGill again pushed the line of scrimmage back into American territory and took the lead as Tim Perry scored from a lineout with the help of his fellow forwards, who played a particularly strong game. The kick was missed and McGill led 7-6 at halftime.

Down but not out

At the beginning of the



With only three appendages to work with, a McGill player lunges for the loose ball after a scrum down. The players bunched together on the left of this picture are looking for a lost contact lens.

second half, Harvard scored a disputed try off of a penalty kick and McGill was behind for most of the half by a score of 12-7. There was little worry about, however, as McGill was firmly in control of every aspect of the game, except the score. McGill was around the Harvard goal for most of the half and it was just a matter of time until Brian Doyle rammed in the final try and Campbell made the kick to silence Harvard for at least one more year.

Credits

The game was, as last year, an exceptional defensive game and credit should go to Kevin (Worcester) Hallinan, Art Harpur, Mike Kineen, Jerry Kress, Claude Cote, and Greg Mitchel for the forwards. The backs also made some key tackles and Tom Little, Tony Chou, Maurice Labelle, Rob Larimer, Harold Magnussen, and Marty Perry take the credit.

McGill also won two other games this past weekend. It took a 55 yd. penalty kick by

Campbell to beat Macdonald 3-0 on Saturday. Vermont proved to be a little more cooperative on Sunday. Scores by M. Perry, Tom Little, and two by Tony Chou spearheaded a 24-7 victory.

Plug

So I recommend that you come out to see a winning team while it is still winning. Your best bet would be tomorrow evening at about 6:30 when Macdonald comes to Forbes Field for a rematch of that weekend squeaker.

Intra mural briefs

TOUCHFOOTBALL

Today

Lawlers vs Science X 12pm Mol
Mets vs Eng II 1pm Mol
Talbotians vs Selects 1pm FF
Blood Drive vs K Kids 5pm FF

Thursday

MBA I vs Big Gs 12pm Mol
MBA II vs Chuckers Pro 5pm

SOCCER

Today

Trojans vs Strays 5pm
Tzitz vs Sigs 6pm
Med I vs FC United 7pm
Rif Raf vs Little Rascals 8pm



Fan's eye view in Harvard

Eventful trip South

by Katherine Gutkind

It all began at noon on Friday, October 10. This was to be the beginning of a long, but fun-filled, action-packed weekend.

The event was the annual McGill-Harvard rugby game. The team and numerous enthusiastic fans left by Voyageur bus that Friday for Harvard.

The trip

Faced with the gruelling thought of a seven-hour ride, everybody was well prepared. Spirits were high, and became higher as the day wore on. Rugby songs were sung and made up as the old ones became repetitive. Songs are a very important part of rugby, socially and psychologically. They provide an extra impetus for playing the games. The team, as well, had to practice for their annual singing competition against the Harvard team.

The games

The games were played Saturday morning. Although it was cloudy and dismal, a sizeable crowd turned out. The atmosphere was tense but exciting. Knowing that last year's Har-

vard game was a thriller, everybody was set for a great time. David Round, the Rugby team's bagpiper, set the atmosphere with his pre-game renditions of various Scottish folk tunes. Emotions were high and furor prevailed.

The first game at 9 am was a warm-up for both players and fans. By the time the second game rolled around, everybody had stopped yawning and woken up and McGill was ready to fight.

Fighting McGill

McGill had no doubt in their mind that they had to win the second game, as it would decide who would take home the trophy. The crowd screamed intensely and jumped a mile high with every good and bad move. As McGill was winning, many a fan waited with desperation for the end of the game. Five minutes turned into an hour-long emotionally drained affair.

Towards the end of the game, victory was imminent. The players were physically exhausted and the fans were on the verge of nervous breakdowns.

The teams were very amiable towards each other and looked forward to the rest of the weekend.

The Harvard team were exceptional hosts and had many parties.

Goin' home

The trip back was just as wild as the one down. New songs picked up during the weekend from the Harvard team were practised generating a continuing and everlasting enthusi-

asm by all and suggesting hope and improvement for future years.

Although everyone was pooped, they all look forward to next year when Harvard will again visit McGill.



Harvard players give chase after the McGill ball carrier.

daily sports

ATTENTION

All Women on Contraceptive Pills

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5016 Sherbrooke W. (near Claremont)	487-5131
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Cavendish Mall, Cote St. Luc	482-8290

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Campus Legal Aid

(Free)

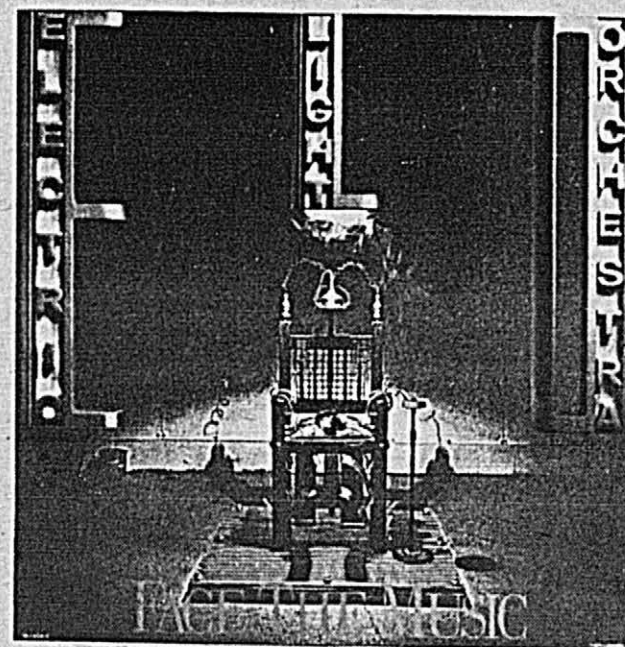
New Location

5 days weekly 9 am - 5 pm

Union Bldg. B46 (basement)

PHONE 392-8918

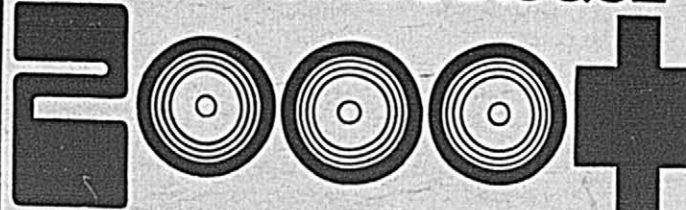
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